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Michaelidou Joanna

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Supervisor : PhDr. Olga Kittnarová

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MICHAELIDOU JOANNA

Hudební výchova – sbormistrovství

Vedoucí práce: PhDr Olga Kittnarová

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Praha

DECLARATION

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Michaelidou Joanna

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INTRODUCTION

When I had to select the subject of my diploma thesis, the first idea that came into my mind was the Cypriot Traditional music. This was a very nice opportunity for me to present a part of the Cypriot Traditional music - I mean the folk music - through the life of Cypriots so as to give to the future potential readers a complete, realistic picture of this genre. Studying music in the country which is located in the center of Europe, I was deeply inspired to present the richness of the music which arose in my native country; a small island with a very original culture.

Sound as a natural phenomenon surrounds us in the noises of the wind, sea waves, storm, the cries of the birds, voice of animals, all merged into an imaginative beautiful band. People that used to live in the nature were inspired from all these sources and begun to express themselves with their own sounds identical with music.

In my work I would like to present the rich history of the Cypriot cultural heritage following the way of the music from its roots to the present times. When creating this diploma work I felt lucky, coming in contact with the priceless and diverse wealth of Cypriot music heritage. Traditional music played an important role in primitive societies and continues to be the focus of the everyday life of all humans. People generated by the traditional music throughout the history. It is the expression of their passions, sorrows, their aspirations and hopes, love, their joys, heroism, bravery and human life in all its manifestations.

1. The history of Cyprus

At first, I would like to point out that the name of Cyprus comes from the Latin word ***Cuprum***, due to the fact that in the ancient times a large amount of copper was mined on the island.

1.1 The period from 7000 to 58 B.C

The first civilisation of Cyprus starts from the Neolithic period from 7000 to 3000 B.C in the area of Choirokoitia. I would like to mention a number of periods for which we have no further evidence or details beyond the excavations. Studying the Chalcolithic Period from 3000 to 2300 B.C the area was consisted of villages all around Cyprus such as Kalavassos, Erimi, Kissonerga, Diorhios etc. During the bronze period, around 2300-1050 B.C, traders and artisans settled to the island, which became an Aegean region. The Greeks enhanced all forms of arts on the island, such as poetry, music and theatre. The ancient Greeks worshiped the Dodecatheon (the Olympians) through music and theatre. The goddess of beauty Aphrodite (arose) from the sea foam of a sea in Paphos city. That's why "Cyprus is supposed to be the island of beauty and love".

During that time the island was ruled by King Kiniras, who was considered to be the primogenitor of the homonymic set of people called "Kinirades" who were the priests of Aphrodite. At the same time, people began to worship the gods Apollo and Mercury. Then the Geometric Period from 1050 to 725 B.C follows, with the establishment of new towns. The Greek element merges with the local element and the Cypriot epic poems were written by Homer (some of these epic poems were written for Stasinos, who according to the tradition, married the daughter of Homer). During the Archaic Period from 725 to 480 B.C, the island was ruled by the Assyrians. After the dissolution of the Assyrian empire, the Egyptians took control of the island, followed by the Persians. Cyprus was "released" temporarily from the Greek National Alliance. However, this did not last long as battles with the Persians from 390 to 351 B.C began. The wars between the Persians and the Cypriots lasted until the arrival of Alexander the Great to the Island, who finally drove away the Persians. This period is called the Classical Period and it lasts from 480 to 323 B.C. The Hellenistic Period, from 323 to 58 B.C, is considered to be a flowering season for

Cyprus, which participated in the creation of the Greek Education and in the formation of the Stoic philosophy in Athens with the help of the Cypriot philosopher Zenon Citium.

1.2 The Roman Period from 58 B.C to 395 A.C.

During this period the Romans occupied the island. The most striking event that happened during the occupation of Cyprus by the Romans has radically altered once again the character of the island. It was the spread of Christianity by the Apostles Paul and Barnabas, who founded the church of Cyprus. There appeared the first texts of church literature.

1.3 Byzantine Era from 395 AC. to 1191 AC.

In the first centuries Cyprus has lived peacefully under the Byzantine rule. In the 4th century, the Emperor of Constantinople recognizes that the Church of Cyprus can be self-managed. The Arab invasions during the 7th century AD interrupted the peaceful era. Their purpose was to spread the Muslim religion and to extend the Islamic state in the Mediterranean, having Cyprus as their first goal. Continuous battles were taking place between the Byzantines and the Arabs until they had condominium of the island. During this time the Cypriot acritic music started. The songs around that time are considered to be the treasures of the Greek spirit that kept the memory of those who fought on the borders of the Byzantine Empire against the Turks, the Arabs and others. These songs were further enhanced later on in Cyprus. During the period from 946 A.C. to 1181 A.C. the Byzantines became “masters” of the island once again.

1.4 The French and the Venetian Period from 1191 to 1571

In 1191 Richard the Lionheart passed by Cyprus, during his visit to the Holy Land for the 3rd Crusade. The English king, however, clashed with the governor of the island, defeated him and conquered Cyprus. The Cypriots, however, rebelled against the British and King Richard sold the island to the Knights Templar. They revolted once again and the monks left the island. Then Cyprus was sold by King Richard to a French nobleman, Guy de Lusignan. Much of the Catholic Frenchmen incorporated into the Greek Orthodox element. The French era left excellent examples of Gothic architecture in the Island, such as the Church of Holy Spirit (Ayia Sophia) in Nicosia, the Church of Ayios Nikolaos in Famagusta, the monastery of

Bellapais and the unique in beauty Castle of St. Hilarion, on Pentadaktylos mountains. The maritime cities of Italy, Genoa and Venice, played an important role in the history of this era. The Italians sometimes cooperated and other times conflicted with the French Kings. Finally, Venice, managed to take control of the French Kingdom of Cyprus and promote its own interests in the Middle East. The Venetians built one of the finest examples of Renaissance military architecture in the Capital of Cyprus. During this period an epic-romantic character pervades demotic poetry. Examples of this demotic poetry are songs like “Arodafnousa” etc.

1.5 The Turkish Occupation from 1571 to 1878

The Ottoman Empire imposed its sovereignty in all Eastern countries. Thus, in 1571 the Ottoman Empire occupied also the island of Cyprus. With the settlement of Turks on the island, a significant population changes were created with all the relevant historical processes. The Turks granted privileges to the Orthodox Church, leading the Church to gain enough strength and play an important role in the religious, political, economic and social factor. The Turkish commanders took advantage of the people by asking the payment of unaffordable taxes, leading the Cypriots to riot against the Ottoman Empire. Sometimes Muslims joined the Christians in these riots. Within this period the oldest history of Cyprus was written for the first time in Italian and the first Greek school in Nicosia was established. During this period the erotic element is culturally dominant and we also find it in music. An example is the song Triandafilleni which narrates the love of Christofis, a Christian young man, and Emine, a Muslim young girl.

1.6 British Occupancy from 1878 to 1960

Turkey granted Cyprus to Britain after negotiations and after the pressure applied from the British representatives in the Congress of Berlin in 1878. During that period, Cypriots wanted to be united with Greece. They believed that the British government would allow that to happen. Britain rejected the request, claiming that Cyprus needed to fulfil its obligations in the area. In 1955 the Cypriots started the formation of the armed liberation struggle against the British rules.

1.7 The Republic of Cyprus in 1960

After four years of struggle and the agreements between Zurich and London, on 16th of August 1960 Cyprus was declared as an independent state, having as its first president Archbishop Makarios III. At some point, Greeks-Cypriots and Turkish-Cypriots have lived together in peace on the island. However, in July 1974 the junta of Athens and a small group of Cypriots, the organization called EOKA B, overthrew the government of President Archbishop Makarios III. The consequence was the invasion of Turkey in Cyprus on 20th of July 1974. The Turks now occupy the 37% of the Republic's territory.

2. Music in Cyprus

Music is a word of divine origin and this can be seen through the muses of ancient Cypriots. Calliope was the Muse of poetry and rhetoric; Euterpe, was the muse of music; Clio was the muse of epic poetry and history; Erato was the muse of lyric-poetry and hymn and Polimnia was the muse addressing hymns to the gods. In addition, Terpsichore was the Muse of dance and theatre; Thalia was the Muse of classical cultural music and comedy and finally, Urania was the muse of astronomy and astrology. As Walter Pieter said, *"All arts aspire to join music"*.

Ancient Cypriots' love for music can be found on ancient monuments; they can be found in angiography (clay pot paintings), on clay figurines and statues discovered through excavations. Some of them are held in the British Museum, the Louvre, the Boston's museum, etc. For example, a female figure playing guitar (picture a), around the fifth century BC is exposed at the Louvre museum. A woman playing the lute (picture b), dated back to the late fourth century BC, is exposed at the British Museum. A young girl playing the metal triangle (picture c) dated back to the fourth to first century BC, is exposed at the Museum of Cyprus.



(a)



(b)



(c)

By studying the Cypriot Music through the centuries, we discover that the character and style of the music in Cyprus is based on ancient tradition and on Byzantine music. Most Cypriot songs were based on ancient modes, such as the Dorian, the Phrygian, the Lydian, the Mixolydian, the Hypodorian, the Hypophrygian, the Hypolydian, the Hypomixolidian, and the Aeolic modes. Sometimes the songs were based on mixed modes, for example, the first tetrachord was in one mode and the second tetrachord was in another mode. These were also written up in major and minor scales (modes).

Eight Modes (oktoixos)

Modes	Range	Western Modes
First Tone	re – re	Dorian
Second Tone	mi – mi	Phrygian
Third Tone	fa – fa	Lydian
Fourth Tone	sol – sol	Mixolydian
Plagal First Tone	la – la	Hypodorian
Plagal Second Tone	si – si	Hypophrygian
Plagal Third Tone	nto – nto	Hypolydian
Plagal Fourth Tone	re – re	Hypomixolidian

During the Byzantine music the akritic songs were created, which were based on the life of Akrites – who guarded the Byzantine frontier from the Arab's attacks. They were named "Akrites" from the Greek word "akri" which means front line, -in Byzantine times it meant "border line". These songs praise the border guards - Akrites - because they fought and defeated the Arabs. The most famous was Digenis Akritas. These songs originated in Greece and then were developed in Cyprus. In most songs Digenis appears not only as a hero with superhuman powers, but also as a creature with supernatural dimensions. For example, they believed that when he was dying the whole earth was shaking.

Later on, during the French occupation period, a lot of songs have been written with different subjects. One of the most famous and well known songs is "Arodafnousa" which is based on the legend of the hopeless love of the king and an

ordinary young lady, coming from a poor family. The song praises the power of the King and the beauty of the young lady as well as the jealousy of the Queen.

During the period of the Ottoman Empire the epic romantic element dominates in poetry and music. Songs written during this period often illustrate the love between young people who are the representatives of two opposite religions of Cypriots being Christians or Muslims. They had to face many difficulties caused by the differences and contrasts of their religions. That can be seen in the songs.

During the period when Cyprus was a British Colony, after 1878, music has dramatically changed. The political events, both internal and external, played an important role in this process. These events include the population exchange between Greece and Turkey in 1923, the persecution of the Armenians by the Turks in 1915 and the Russian Revolution in 1917. Many artists for example, Eleni Aigiptiadou from Smirni, Bagxran X. Genofkian from Konstantinoupoli, Isaias Kalmanovic from Russia etc, were forced out of their countries and settled in Cyprus, thus resulting in the introduction of the European music elements in Cyprus. Although the European music elements were introduced and disseminated during this period, Cypriots did not stop singing their own traditional songs and music.

Cypriots felt so oppressed under the British rule so their songs reflected the desire of freedom on the island. In 1955 many songs have been written for the liberation struggle. Some of these were written by Evagoras Pallikarides, who was killed by the British in a demonstration against the English Government. *"I'll get a steep road to find the stairs that lead to Freedom. I will leave behind all my relatives, mother and father. Into the ravines and hillsides my only company will be the white snow, mountains and ravines ..."*. Another song talks about *"the wine of the immortals. You find it and you drink it, and for you the death becomes the life, because with your death everyone will remember you"*.

After the struggle, in 1960 Cyprus was proclaimed an independent state, which lasted until 1974 when the Turkish Troops invaded and occupied the island. The uprooting of Cypriots brought major changes in their lives. All the pain and suffering was expressed through the music, which was like a full palette of colours filled with strokes of their lives. During these periods many songs were written and have been sung by well-known singers. For example, George Dalaras sung

'Ammochostos' (a city that it's occupied), Gregory Bithikotsis sung 'Ena to helidoni' (*There is left only one swallow and the spring is so dear. In order for the sun to turn much work must be done and many people must die while being at the wheel trying to turn the sun. The people that are alive must also give their blood*), Marios Tokas composed and sung 'My own country has been split in two', etc..

3. The Musical Instruments

The musical instruments along with the voice of the Cypriot singers play a key role in the Cypriot music. The main musical instruments are the 'pidkiavli', the violin and the lute. The '**Pidkiavli**' is also commonly known as the pipe. It's a Greek word that generally means "tube" or "pipeline". It is considered to be the oldest traditional instrument of Cyprus. Also, it was an instrument mostly used by the common people because of its quick and easy construction. It was usually played by the shepherds. The 'pidkiavli' is close to the type of the flute and it usually has 6 holes. It is made from cane, it is rarely made from wood and a very few times from bone.



In Cyprus we also find the "**Diavlos**" which was very popular during the Archaic and the early Classical period in Cyprus.



This photo can be found in the book "The Quest for the resonance of the universe" written by Michalis P.Georgiou. On page 80 we can read about "**Diavlos**" (double avlos). Its length is 53.5cm, with a diameter of 1.4cm. It is reed with wooden volvous. A pair of avli (plural of avlos) with double reed which play simultaneously.

The diavlos had the unique property of the avlos. That is, to play the melody while the other avlos accompanied the tune. We come across this twin avlos usually accompanying the chorus in ancient Greek tragedies or in various religious or communal ceremonies. In the archaic and classical poetry painting the diavlos is often illustrated as having equal lengths.

The main musical instrument in Cyprus is the **“violin”** which replaced the Cypriot lyre in the 19th century. The violin is essential in every feast, party, wedding, fair etc. Two of the oldest and most famous Cypriot violinists were ‘Pannaoudin’ and ‘John Yiannoudis’. During the teaching of the violin they did not use any books or notes. Instead, the student listened to what the teacher was playing and tried to play the same. Later on, they were taught musical notation by the German violinists.

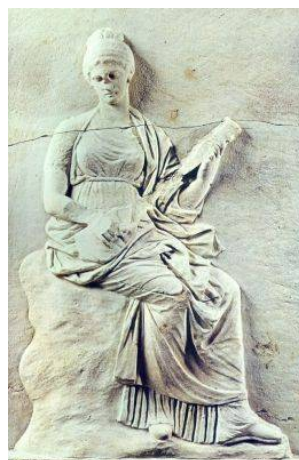
Along with the violin, they played another instrument called **“tamboutsa”**. It is a kind of a small drum (it was made of skin without having any holes). Its diameter ranged from 40 to 60 cm approximately. It is played with the hands or with two small sticks. We can still find one in some traditional houses that are located in rural Cyprus. People played ‘tamboutsa’ until the interwar. However, it was slowly replaced by the lute. Today none plays ‘tamboutsa’ except in very rare cases.



The **“lute”** has a large pear-shaped speaker, a long, thin neck with moving frets and four pairs of strings. One can tune it using the fifth notes: C, G, D, D, A and it is played with a plectrum. The lute accompanied the violin with a simple horizontal continuation of the assonance of a nuclear tone. Formerly, the ones who played the lute, they used to play it as a melodic instrument, with a great virtuosity using their fingers. Cypriot music was consisted mainly of the lute and the violin.



Another instrument that was played earlier in Cyprus was **“tambouras”**, which is known in Greece as ‘pandoura’ or ‘trichordo’ (a three-stringed instrument). This instrument came from the ancient times. For example, we can see it on the anaglyph of divination (4th century BC) which is now held in the Archaeological Museum of Athens. It is a three-stringed instrument of the lute family and it is played with a plectrum. Most of the times this instrument was played indoors between a few people and it accompanied songs or dances.



4. Rembetiko

The word “rembetiko” (rebetiko) has many interpretations. The most prevalent one is that it comes from the Turkish word “rembet” which means ‘an untamed rebel’. There is also the common view that it comes from the Greek word “rembetos” which means ‘the wanderer’. The public opinion however, is that the notion of ‘rembetis’ is the marginalized chappie, the kind-hearted buster with the rebellious character that refuses to be disciplined. He knows how to love, to hurt, and sometimes how to cry. “Rembetiko” is a kind of an urban song that was ‘born’ in the economically and culturally developed city of Izmir during the 19th century. This musical style that emerged in the city was influenced both from the West and the East as we encounter western mandolins and oriental style bands with violins, lyres etc. The songs created from the mid-19th century until 1922, spread rapidly wherever there were Greeks. It spread in Istanbul which was a city that played an important role in the shaping of the ‘Rembetiko’ musical style in Greece, in Alexandria and in America between the Greek immigrants.

The ‘Rembetika’ songs are inspired by the ways, by the streets and by their own times. The most important instrument of this kind of music is ‘bouzouki’ that has a maudlin tune. Bouzouki has a pear-shaped hemispherical speaker and a long neck (its total length ranges from 70 cm to 1 meter). It has fixed frets with pitch sine along the neck. Originally, bouzouki had three pairs of strings tuned in the tones of D-A-D, and it later got a fourth pair and a different tuning of C-F-A-D (for each pair). It is played with a plectrum which was originally wooden (cherry wood). Today the plectrum is synthetic.



The 'Rembetika' songs and their composers have played a huge role in the development of the music of the 20th century Greek and have set the course of the popular Greek music.

One of the most famous 'Rembetes' (singers) of that time was Markos Vamvakaris who composed and sung the famous song "*Frangosyriani*" which was written for a beautiful girl with black eyes. The lyrics go like this: "*A flared, a flame that I have in my heart, as if I've got under your spell my sweet Frangosyriani*". Another 'Rembetis' was Vassilis Tsitsanis who wrote the popular song "*Cloudy Sunday*", which was inspired by the tragic events that occurred at that time in Greece. It was about the hunger, the misery, the fear, the repression, the arrests and the executions.

5. Specific Musical Customs of Cyprus

5.1 Christmas, New Year, Epiphany and Easter Songs

Christmas, New Year and Epiphany (the Baptism of the Christ) are celebrated in a different way in each country. From the old times in Cyprus, groups of children or groups of cantors were singing "The Christmas Carol" from house to house the night before Christmas. The first lyrics go like this: *"Have a nice evening my lords and if it is your command, the Jesus Christ's Birth I shall announce to your house"*. The first day of the New Year groups of children or adults were singing the "New Year Carol" with the use of a violin and a lute, in a joyful festive atmosphere. A singer was holding a piggy bank so as to raise money. The "New Year Carol" begins with the lyrics *"We came here to tell you my lords to have a nice evening, to tell you that today's a celebration and we should be happy"*. On the Epiphany day children were singing mostly to their relatives "The Epiphany Carol" which begun with the following lyric: *"Good morning, you shall see the lights but first give me my pocket money"*. Then it goes like that: *"Please give me some time to talk to you, to narrate and tell you the Epiphany Carol"*. The current Cypriot Carols were replaced in both the melody and the lyrics by the nationwide Carols and now they are accompanied by the violin, the triangle, the flute, etc. Interestingly, in the Greek islands people decorate their houses with a boat instead of a Christmas tree.

From the point of the creation of the liturgical calendar, the time of Easter is very important. During the Easter time, Cypriots and Greeks are taking part in ceremonies. From the beginning of the holy week, that is, from the Great Monday until the Great Sunday, (the days of the holy week are called 'great' as they symbolize the Passions of the Christ) the Christians go to the church both in the morning and in the afternoon. On the Great Friday we have the epitaph. On this day a group of girls bewails while singing about the death of the Jesus Christ. When the Mass is over the Epitaph procession takes place all around the village. On Saturday evening there is a large bonfire outside the church that symbolizes the burning of Judas who was the one to betray the Jesus Christ. On the great Sunday the Resurrection of the Christ is one of the greatest celebrations of the Orthodox Christians. The Eastern ceremony is a traditional event in which the whole Cypriot

community participates. I will not refer to the vocal music as the songs have a liturgical character and they do not belong to the category of folk music.

5.2 Family songs conserving birth, weeding and funeral

The song that a baby listens to before he/she goes to sleep is called a lullaby. The lullaby became popular from the ancient times and it continuous to be sung till today. It has wonderful poetic lyrics with a loving affection. The lullabies are sung by the grandmother or the mother of a baby, while holding in her arms the newborn child. In this island one of the most famous lullabies is a kind of an entreaty to St Marina so as to make the baby sleep.

One of the greatest moments in human life is marriage. Each nation is celebrating this personal event in a different way. The Cypriot traditional marriage begins with a song called “the dance of the hair and the bed” (the lyrics go like this: *a good moment, a pure moment, a blessed moment, this thing that we started may be steady*). In this song women dance with the sheets of the bed, the crochet pillow covers and with other objects that have been sew for the wedding bed. When the ceremony of sewing the bed is finished, the women left it over and they load it with objects of the marriage portion. The women dance with it three times and then place it on the nuptial bed. The same melody is sung while the bride is preparing for the ceremony (*may you dress her very nice the very wealthy wife, and like her mother brought her up amid the gold to be married*). The bridegroom’s song had the same lyrics (*today the sky is shining, today the day is shining and they’re shaving the newlywed with staginess*) and it was sung just before the groom’s departure to the church. After going to the church people celebrated the big event with a feast. The musicians played a big role in this festivity. That is, the fiddler, the lutist, the ones that played ‘pithkiavli’ (the flute), and the wedding guests that were hitting the drums. When the night is coming to an end the fiddlers start playing a song called “Pologiasto” so as to say ‘farewell’ to the guests.

The man comes into the world and goes with the music. With the use of the mourning songs, people were saying ‘farewell’ to the people who died. The mourning songs were metrical verses that had a sad tone. These mourning songs were recited by the people after the death of their beloved ones. The Cypriot mourning song is called “Nekalima” (*yesterday my dear dad I had to bathe my babies, but I didn’t need any water because I had my own tears*). The mourning songs are the songs of Death and have their origins in old traditions. For the ancient Greeks

death, although their teaching accepts the immortality of the soul and its separation from the human body, never ceased to be an event that caused sorrow and pain to the people. The first mourning songs can be found in Homer, where the funeral songs of Andromache of Hecuba, Helen, Achilles, etc. are quoted. Their content is almost identical with the current Greek mourning songs. In the old days, the mourning songs were sung by the women who were known as “Threnodoi” (they are known as keeners today). They were lamenting as they were singing during the funeral of the dead.

6. History and Analyses of the Chosen Folk Songs

The Cypriot traditional music began slowly to “wear out” throughout the years. If a researcher decides to examine the history of the traditional music in Cyprus he marks out a demanding aim. Information about this article branch exist from the end of the 19th century and the previous researches paid attention more to the lyrics (text of the songs) then to music itself. Even this knowledge has been obtained from two sources. One was discovered by the amateur researches, whose mostly philological interest led them to investigate the richness of the emotions, feelings and fantasy hidden in the traditional folk songs. The second source was identical with the inquiry of professional researches and it started much later, the oldest printed documentation of Cypriot folklore is represented by a book of 21 Cypriot songs and dances which was printed in 1910. The second full-scale publication was issued by Theodoulos Callinikos in the year 1950. It contains the collection of songs and dances registered both in the western and Byzantine notation. When the political situation enabled more cultural freedom after reaching the independence in 1960 some other collections of songs and dances had been set up by Cypriot Musicians. Of course the highest level of professionally of the investigation was aimed by the students of Ethnomusicology departments at Universities in Cyprus (1980) Greece and also some other teams acting in Europe and USA.

The songs accompany the human beings from the cradle to the grave they express their emotions, feelings, their attitude to other people, the loving of nature. They can describe also epic stories and illustrate important events of humans’ life, the joyful and sad moods and many other. From this point of view many songs of the world are very similar. Otherwise there are many differences between the song according to the locality, musical rules and performing usage of the area we want to examine. Our next interest will be dedicated to the originality and peculiarities of Cypriot songs. To illustrate in the best way our goal we close several typical songs from the rich heritage of Cypriot folklore.

An important component of the Cypriot traditional music are its different ‘voices’ which are the melodies on which several songs are based.¹ Two of the main

voices is the straight voice and the 'paralimnitissa' voice (as we noticed origins are found in a village called Paralimni). There are a lot of variations and they are often called 'tsiattista'. The 'tsattista' songs are usually sung during contests. They are sung in the form of a question and answer. They usually have only one lyric. There are also other great voices such as the 'Avgoritissa' and the 'Kokkinochoritissa' voice (it comes from the village of Kokkinotrimithia). They are called "one and a half" voices because they are both divided into three lyrics. The oldest voice is perhaps the most 'poetic' one and it has many variations. The traditional 'musical poets' used and continue to use this voice when singing their poems in squares, in streets, in fairs, in rallies, on sidewalks etc.

A) Analysis of the song "Isia" – The Straight voice

The straight voice: It is a love song with a sad melody which expresses the pain of a man who is not in the arms of his beloved one. Lyrics: *"Oh! Tell me which Queen dominates all the states, oh! And if you come in my arms I'll make her your slave. Oh! I have a pain in my heart, oh! And if you kiss me twice, I will be healed..."*. The rhythm of this song is 'moderato'. In the introduction the song is written in the gipsy major scale with lower seven (G). When the question "enters" the song, the melody turns into a C major scale and the tempo it's two time slower. The response returns back to its original gipsy major scale. The form of song is abc. (see p. 25)

¹ In literature about the songs which we characterise in the next text are used the terms such as: Paralimnitissa voice, Avgoritissa voice etc. That means the locality of the same name where the song arose and therefore the melodies are identical with those areas and they are named Paralimnitissa or Avgoritissa voices.

A) ISIA – THE STRAIGHT VOICE

Moderato.

Ω! Τζι'άν ξ'χουν τ'ἄστρα μέ τρη μαν τζι'ή μάλ'λες τῶν βρου
λιῶσ σου— τζι'ή μάλ'λες τῶν βρου λιῶσ σου Ἀχ! ἔσθιεις τζιαί σοῦ— νι
χορ τα σθιάν τζι'ή γλῶκα— τῶν— φι— λιῶσ σου τζι'ή
γλῶκα— τῶν φι λιῶσ σου

B) Analysis of the song “Paralimnitissa”

The ‘Paralimnitissa’ voice: It is a dialogue between two men talking about their beloved ones. First Guy: *Eh! Sing my friend, sing with me, so as to tell about the beautiful girls we both love.* Second guy: *Eh! To the one that has just sung, I shall give him gold and I shall bring him an apple from the heaven.* This song has a cheerful character and it starts with instrumental introduction likewise ends with instruments too. The scale of the song is E Aeolian with lower seven note (D). From the beginning until the end the melody is only in the first tetrachord of the scale. The form is aba’ and the tempo in whole song is the same. (see p. 27)

C) Analysis of the song “Avgoritissa”

The ‘Avgoritissa’ voice: This voice talks about a crummy man who has been poor since the time he was born. Although he has been working all his life he hasn’t raised enough money so as to be able to marry his beloved girl. The character of this song is quite comic and it has a cheerful rhythm (allegretto). Some of the lyrics are: *“Eh! And if your father wonders why your dogs are barking all night, you should fool him by telling him that foxes are coming in your yard”*. It is written in 2 / 4 and the scale is A Phrygian. The form of the song is ab or is written with verse and refrain. The first tetrachord begin in C major and the exhaustion of the song is in A Phrygian. In Cyprus and in Greece this song is very well known. It is sung in nightclubs, at weddings etc. (see p.28)

D) Analysis of the song “Kokkinochoritissa”

The ‘Kokkinochoritissa’ voice: It is a sad song, which presents a man who expresses to a girl his own feelings through the lyrics and through the melody. *“Oh! And if I ever let you down I shall go blind. Oh! I better cut my tongue and lose it within the bed sheets”*. The song start and finish with the same melody which plays the instruments. Has form aba and the tempo is 48. The whole theme is in C major, but we can see only one time the scale A Phrygian in the sixth line. (see p. 29)

B) FONI PARALIMNITISSA – PARALIMNITISSA VOICE

Allegro M.M. ♩ = 144

I

II

E! Τρα ού δα συντρο φά κι μου τα δυο να τραγου

δού με E! να πού με για τες

ο μορφες για κείνες π'αγα πού με.

I

S/II

Per finire

C) FONI AVGORITISSA – AVGORITISSA VOICE

The musical score is written for a single melodic line, likely for a voice or a guitar. It begins with an *Intro* in 2/4 time, consisting of a series of eighth and sixteenth notes. The main section is marked *Canto* and is divided into two parts, *I* and *II*. The lyrics are in Greek and describe a scene of longing and searching. The score includes various musical notations such as treble clef, key signature of one flat (B-flat), and time signature of 2/4. The lyrics are written below the notes, with some words underlined. The piece concludes with a *D.C.* (Da Capo) instruction and the word *Fine*.

Intro

Canto

Ω! Που τον και ρόν που πλάστη
κα δου λεύ κω κ' εν ε σά στη κα α κό μη να ειν
κλέ φτω *retornello* Ω! μαν και ξοδ
κιά στη κα για τρόν εν οι λε χνές που μου τα τρων στ' α
γκά λια τους που ππέφτω στ' α γκά λια τους που
ππέ φτω. Τα ρι ά λια ρι ά λια ρι ά λια τα σε
λί νια μι σά και τρι ά ρια τα πε ντό λι ρα μο νό λι ρα και
πού ντα και χα ρά στον που τά χει στην πού γκαν *Fine*

D) FONI KOKKINOXORITISSA – KOKKINOXORITISSA VOICE

The image shows a musical score for a voice part, likely for a Greek song. The score is written on ten staves of music. The tempo is marked "Andante" and the metronome marking is "M.M. ♩ = 48". The key signature is one flat (B-flat). The time signature is 2/4. The score includes an "Intro" section and a "Canto" section. The lyrics are in Greek and are written below the musical notation. The lyrics are: "Ω! Κ' αν θου λη θω να σ' αρ νη
 θω, καλ λίτ τε ρα να τυ φλω θώ, στη γη να πα σπα
 τεύ κω στη γη να πα σπα τεύ κω, Ω! κ' η γλώσσα
 που το στόμαν μου να ππέ σει μες το στρώμαν μου, κ' ε
 γιω να την γυ ρεύ κω, κ' εγιω να την γυ
 ρεύ κω. Μα την α γιάν Πα ρα σκευ ήν, έ λα και πό ψε και κα
 νεί, μα την α γιάν Μα ρί ναν μας, σαν την ε φί λουν εί δαν μας

E) Analysis of the song “Piitariki Foni” – The Poetic Voice

The Poetic voice: It is a love poem. The lyrics of the song are presented as a monologue. *“You powerful God just hear what I’ve got to say and make my wishes come true. Invite the whole world, the Christians and the Turks, to hear what I have to say. The Greek goddess Aphrodite who was born in Cyprus must have brought to the island “the love” along with her birth. Love is not like food that you can eat it and feel full. But it's like a fire inside your heart that you can’t put out. The one that loves but is not loved back has such a bad luck. This is what happened with Christofis and Styllou. The poor guy wherever he goes he rambles like he has lost his mind ...”*. The theme of the song is with variations, in first three the author use scale a minor and in the four variation use scale e minor. The rhythm is 9/8 (3+2+2+2). After the 3/8 the line is interrupt to help the measure of beats. (see.p. 32)

F) Analysis of the song “Giasemi” - The Jasmin

The Jasmine is a song that apparently came from an expatriate Egyptian during a time that remains unknown. Of course, it has changed through the years and it was reformed to come closer to the Cypriot music. It is a romantic song but it also has a sad character. It refers to a flower called jasmine and some of the lyrics go like this: *“the jasmine at your door, my jasmine and I came to prune you my dear. But your mother thought that I came to steal you oh my dear jasmine. The streets are full of your strong smell and you surprise the passers-by”*. The form of the song is ab and starts with instrumentation. It is written in a scale called harmonic F major and it finishes in the third tone of the tonic. The rhythm of the song is slow Moderato.(see.p. 33)

G) Analysis of the song Arodafnousa

The song called “Arodafnousa” has an epic-romantic character and it was written during the time of the Franks in Cyprus (1191-1571). Of course, the tune has changed through the years. The song refers to the legendary love of a king and a poor peasant whose name was Arodafnousa. One day when the King was absent from the city, the queen killed Arodafnousa because of jealousy. When the king returned and heard the tragic news he killed the Queen. This song has the form of ABA; it starts with upbeat and all 3 parts are the same. Something interesting in the analysis of this song is that the middle part is a bit faster. Part A is in scale Mixolydian

in D. Part B is in first tetrachord of G major with lower the fifth (Dominant) at the beginning. In the end, Part A is repeated but with the voice. (see.p. 34)

Ε) FONI PIITARIKI – POETIC VOICE

Andante M.M. ♩ = 156 Var. I

Με γαλο δὺ να με Θε ε Πλά στη και Κυ ρι ε μου
του κόσμου Παντοκρά το ρα, ὁδε με και πά κου σέ μου.

Var. II

Οι σκάπουλλοι κ' οι κο ρα χιές α ντάν α γα πη θού σιν
παθαίνουν σαν τα νή μα τα ά μα σα ντα νω θού σιν.

Var. IV

Πόθεν ν' αρ κέ ψω τι να πω
και τι να τρα ου δη σω τα πά θη μου και τους καμους
να σας τα μο λο η σω. Ποιος εν που να ῥτει δί πλα μου,
να κά τσει να γροι κί σει τί νος η πέν να το χαρ τίν
εν να τα ι στο ρή σει. Fine

F) TO GIASEMI – THE JASMIN

Moderato M.M. ♩ = 60'

Intro

Canto

Το για σε μίν στην πόρ ταν

σου για σε μίν μου Ω!

ήρ τα να το κλα δέ ψω. Ωχ γιαθρίν μου. *Fine*

The musical score is written on four staves. The first staff is an instrumental introduction labeled 'Intro'. The second staff begins the vocal melody, labeled 'Canto'. The lyrics are in Greek. The score includes various musical notations such as treble clef, key signature of one flat (B-flat), time signature of 4/4, and various note values (quarter, eighth, sixteenth notes). There are also rests and dynamic markings. The piece concludes with a 'Fine' marking.

G) Η ΑΡΟΔΑΦΝΟΥΣΑ

A. *Andantino* M.M. ♩ = 156'

Κά τω στους πέν τε πο τα μούζ, κά τω στους πέν τε δρό
μους, μιὰ μὰ να κα κο ρί ζι κη τρεις κό ρες α να γιών νει

B. *Allegretto* M.M. ♩ = 180'

Η Ρήαι να που τό 'μα θεν πολ λά της
κα κο φά νην, χα πᾶ ριν εμ που μή νυ
σεν της Ρο δαφ νούς να πᾶ ει.

A. *Andantino* M.M. ♩ = 156'

Εν ήρτεν η Α ρο δαφ νού να φά' να πιει μα ζι
σου, μόν' ήρ τεν η Α ρο δαφ νού να δει ήν τα την θέ λεις.

H) Analysis of the song Arapiko

The music of Cyprus has been influenced at some level by the conquerors that “went through” the island. We can observe this through different traditional songs of ours; for example, the song "Arapiko". The nature of this song is romantic. The lyrics go like this: *"I was told that the brunettes cannot be loved, but I have spent all my youth loving a brunette. Damn the one who loves a woman or a man and does not love a young girl that has everything. The young girls here on the island are like roses that enchant you with their smell"*. The form of this song is ab. In the first part the unknown composer uses the Aeolic scale and in the second part he/she uses the first tetrachord of gipsi major scale. It is written in 2/4 and it starts with upbeat. The rhythm is moderate. (see. p.36)

I) Analysis of the song Vraka

Another traditional song is "the Vraka". This song is very popular due to its comic character. It is also sung by the Turks and the Armenians that live in Cyprus. It refers to the Cypriot old traditional male outfit called the “breeches” (pants). Its lyrics go like this: *"They sewed a breeches that by mistake was sued quite large and due to its length it was “sweeping” the road. The damn breeches were making “triki traka (noise)” and who is going to find time to wash it or dry it with a length like this. Who is going to iron it for you?..."*. The whole song is in Dorian scale. It is strophic having the form ab or it is written with a verse and a refrain, and it is repeated. The rhythm is a bit fast – allegretto. (see. p.37)

J) Analysis of the song “O Voskos” – The Shepherd

The “Voskos” (Shepherd) has a special place in our traditional songs. It is a poetic song that refers to the sufferings and the grief of a young shepherd. The lyrics go like this: Verse: *"I was born a shepherd and I live in a farmhouse. I work all day and I cannot get any rest. Refrain: Hello my pine trees and my enviable myrtle, you haven't met Death or the decrepit old age. Verse: One day my body will descend to Hades, and when I die bury me next to the fountain which is next to the beautiful and big cypress."* The form of the song is ab both the verse and the refrain. The rhythm is ‘a Lento e a piacere’ slow and it is written in 3 / 4. The Refrain has a quick A Tempo 1 / 8 = 168 and it is written in 8 / 8. (see p 38)

H) TO ARAPIKO

Moderato M.M. ♩ = 72'

Λα - λούν μου τα - - - με - λαχροι - - - νά, λα - λούν μου
γιω για 'ναν - - - με - λαχροι - - - νόν, μα ζιω για -

τά - - με - λα - χροι - - - νά, λα - λούν - μου - τα - - με
'ναν - - με - λα - χροι - - - νόν, μα γιω - γιά - 'ναν - - με

λα - χροι - - - νά, πως δεν - - έ - χουν - - α -
λα - χροι - - - νόν, τη νιό - - την - - μ' έ - γα -

γά - - - πη, πως δεν - - έ - χουν - - α -
σα - - - την, τη νιό - - την - - μ' έ - - - χα -

γά - - - πη, μα
σά - - - την.

I) Η VRAKA

Allegretto M.M. ♩ = 96

Var.

E! Σα ρά ντα πή χες δί μη τον σα ρά ντα πή χες

δί μη τον ε κά ε κά ε κά μα σιν μιαν θρά καν, την

γέ την γέ την γέ ρι μην την θρά καν που

κά που κά που κά μνει τρίκ κι, τράκ κα.

E! κ' ήρ τεν η σέλλα μακρυά κ' ήρ τεν η σέλλα μακρυά κ' ε

σά κ' ε σά κ' ε σά ρι ζεν την στρά ταν την γέ ρι μην την

γνώ σει ποιός εν να σ' ά ψει κάρ θου να να σου την σι ε ρώ σει.

Fine

J) Ο VOSKOS – THE SHEPHERD

Lento e a piacere

E γιῶ βο σκός γεν νήθη κα
στης μάντρας το στι ά
διν και το κορμίμ μου το φτω χόν
κει μέ σα θα πο θά νει.

A Tempo M.M. ♩ = 168'

Γειά σας πεύ ηοι και πλα τά νια
και μερ σί νια ζη λευ τά
σεις δεν ξέ ρε τε το Χά ρο
μα ου τε τ'ά σπρα γη ρα τειά.

Fine

7. The Cypriot music in our days

Today the music of Cyprus has been influenced by foreign elements because of the media (radio, TV), the new releases of various music tapes and CDs and in particular by the internet. Young people listen to all kinds of music; from classical to electroacoustics. But as usual the young people in Cyprus listen to English Pop songs or Greek songs (folk, ballads, rembetika, etc.)

One of the most famous performers of the Cypriot traditional music is called Kyriakou Pelagia. Two of her albums are the "Paralimnitika" 1 & 2. They were released in the early 19th century and they are sung in the original Cypriot dialect. Michael Violaris is among the most popular singers of the 70s, 80s and the 20th century. Two of his songs are "The money" and "Tillyriotissa" (The Girl from Tilliria). Great Cypriot singers of the 21st century are Anna Vissi, Michalis Hatzigiannis, Alkinoos Ioannidis and others who are nationally known and loved. After the war in 1974 in Cyprus, many Greek singers wrote and performed songs. Two of them are Stelios Kazantzids and Giorgos Dalaras. Great Cypriot composers are Marios Tokas, Solon Michaelides, Costas Kakoyiannis, Vassos Argiridis, Yannis Kyriakides (who lives in the Netherlands) and Marios Ioannou Elias (who lives in Austria and he has lately won the first International Counterpoint Composition Contest held last May in New York).

As far as music education in Cyprus is concerned, recently there has been established the Department of Music at the universities. Also, it was founded a Music School in Limassol. Before the 20th century the Cypriot musicians studied music in England, in America, but also in the Czech Republic, in Greece, in Russia, etc.

The Cypriot music sets are the following: the Cyprus Symphony orchestra, two string quartets (composed by members of the orchestra) and the State Symphony Youth Orchestra, which only meets twice a year. The main reason for this is that the members are Cypriot students who are studying abroad. Over the last five years, summer music lessons began to be organized in Cyprus. Cypriot teachers and foreigners participate in these lessons. Most of them live and work abroad. Some of them are: Matthew Cariolou, a violinist who lives in Austria, the violinist Soryn Alesandru Horley from Romania, the trombonist Strobel Otmar from Gratz College,

the trumpeter Ben Lucas from the Gewandhaus Orchestra, the violinist Susan Rybicki and many others. In these lessons the participants are young musicians from all over the world. Every year the number of participants increases. Last year after the completion of these courses, celebrations and concerts were organized in every major city of Cyprus.

These concerts are usually held in theatres such as the Ancient Theatre and the Makridio Theatre which are both located in Paphos. The Rialto, Pattichio theatre, and the Curium Ancient Theatre are located in Limassol. Also, in Pattichio National theatre which is in Larnaca. The Archbishop's Makarios III Amphitheatre (the school for the blinds). Further there exists the Central Theatre (Municipal Theatre), the Cultural Center Steps and the Russian Cultural Centre, which are in Nicosia. In these theatres there are usually presented operas, theatrical plays, ballet performances, concerts, etc. Cyprus does not have still a building for the National Opera. Usually, European opera sets like Arena di Verona of Italy, the National Theatre of Moscow, the Slovak National Theatre, are hosted in Cyprus during the summer.

One of the most important cultural events held on the island is the International Festival called "Kypria" which contributes to the development of the culture elements. This festival offers to the Cypriot people a great gift which touches in a sweet way the soul of the Cypriot people and it stimulates the spirit of enthusiasm.

As the Dr. and philosopher Menelaos Avraam suggest, "Welcome then in Cyprus, in such a rich country, welcome then in Cyprus, in such a musically rich country". (Sleeve note of CD The treasure of Cyprus).

SUMMARY

This bachelor thesis consists of seven chapters which recap the main material, significant for the theme of the work, which is Cypriot Folk Music in Historical Context.

First chapter explains the long lasting history of island Cyprus, including all the epochs of variable influences and the time of occupation (Roman, Byzantine, French and Venetian era, Turkish and British Occupation, periods until the foundation of the independent Republic at Cyprus).

The second chapter is devoted to the evolution of the musical forms and genres which rooted in the specific cultural conditions of the individual historical epochs. Primarily there are examined the sources of traditional music.

The third chapter is dedicated to the typical Cypriot instruments used in the traditional music. They are described from the point of their shape and the manners how they are used as an accompaniment of voices.

The fourth chapter is concentrated on the specific phenomenon of Rembetiko (Rebetiko) which is by researchers usually classified as a folk song, or civil urban country song or civil urban folk song.

The fifth chapter is dedicated to the unique songs connected with the specific Cypriot ceremonies. Besides so called family songs which are sung at the occasion of the birth, wedding, or funerals, this chapter examines also the music sounding during the Christmas, New Year, Epiphany and Easter.

The most important chapter of the thesis is number six, which introduces the selection of ten chosen songs typical for Cypriot repertoire. This chapter brings the translation of the lyrics and musical analysis of picked songs (modes, form, rhythm etc). The short list of songs shows the samples of employed songs some of which are sung also at schools.

The seventh chapter contains the up-to-date information referring about the present performing of traditional folk music at Cyprus and introduces some well-known interpreters.

RÉSUMÉ

Tato bakalářská práce se sestává ze sedmi kapitol, které shrnují hlavní materiál, příznačný pro téma studie, které zní: Kyperská lidová hudba v historickém kontextu.

První kapitola vysvětluje dlouholetou historii ostrova Kyprus, zahrnující epochy různých vlivů a doby okupace. (Římskou, Byzantskou, Francouzskou a Benátskou éru, Tureckou s Britskou okupací, údobí před ustanovením nezávislé Republiky Kyprus).

Druhá kapitola je věnována vývoji hudebních forem a žánrů, které vznikly na základě specifických kulturních podmínek jednotlivých dějinných epoch. Přednostně jsou zde zkoumány zdroje tradiční hudby.

Třetí kapitola je věnována typickým kyperským nástrojům, užívaným v tradiční hudbě. Jsou popsány z hlediska tvaru a způsobu užití jakožto doprovodu hlasů.

Čtvrtá kapitola se zaměřuje na specifický fenomén Rembetika (Rebetika), které je badateli klasifikováno jako lidová píseň, nebo městská (občanská) či venkovská píseň, nebo městská lidová píseň.

Pátá kapitola je věnována unikátním kyperským písním, spojenými se specifickými místními obřady. Vedle tak zvaných rodinných písní, které jsou zpívány u příležitosti narození, svatby a pohřbu, tato kapitola zkoumá také hudbu, která zní během Vánoc, Nového roku, oslav Ježíšova křtu a Velikonoc.

Nejzávažnější kapitola práce má číslo šest a představuje výběr deseti zvolených písní, typických pro kyperský repertoár. Tato kapitola přináší překlady textů a hudební analýzy vybraných písní (tónina, forma, rytmus ap.) Výběr písní představuje vzorky užívaných písní, z nichž některé jsou zpívány ve školách.

Sedmá kapitola obsahuje soudobé informace o současných reprodukčních způsobech provozování tradiční folklorní hudby na Kypru a představuje některé její proslulé interprety.

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